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Brahms Festival

Given by the
Symphony Society
of
New York

WALTER DAMROSCH, Conductor

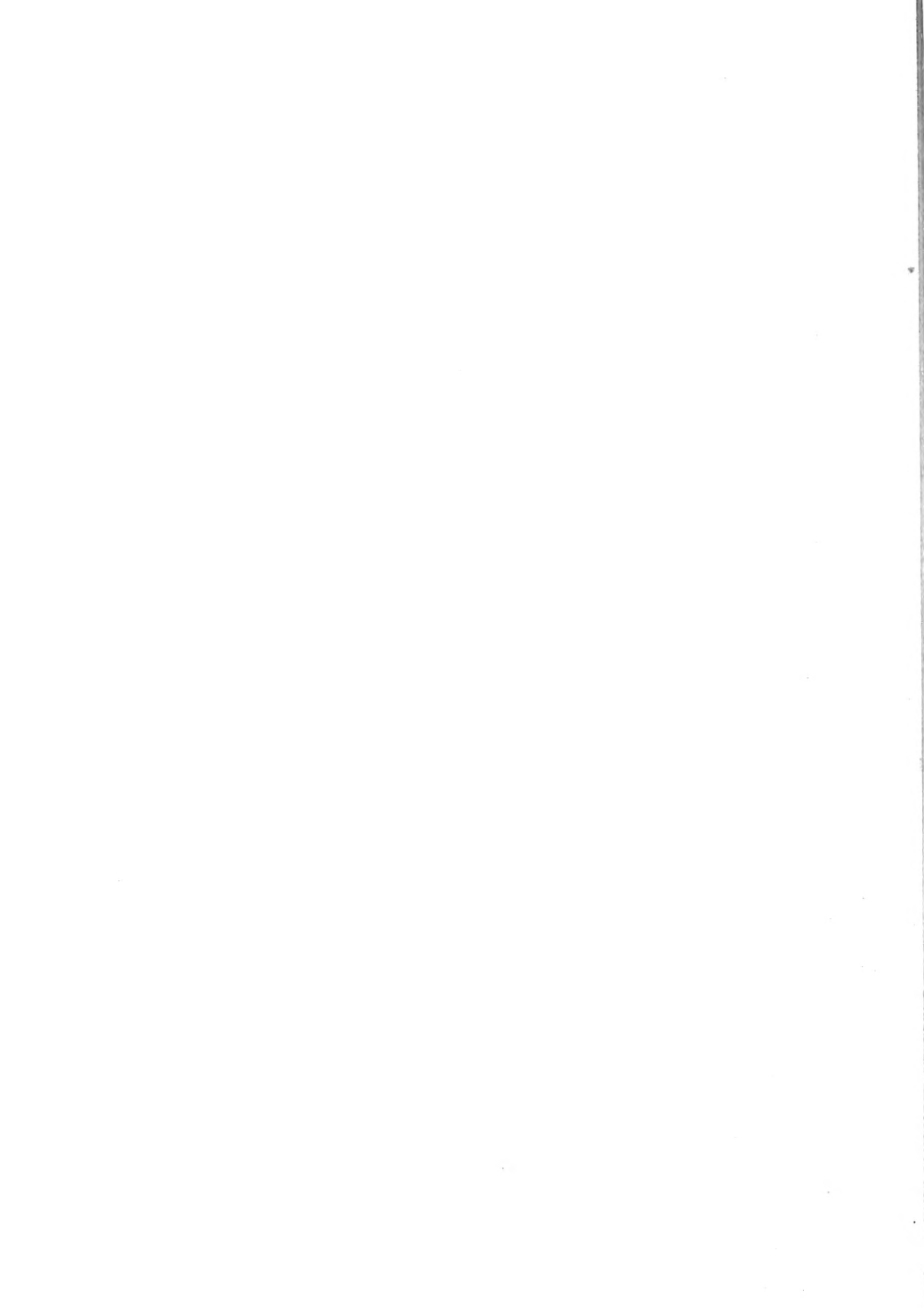
AND THE

Oratorio Society
of
New York

FRANK DAMROSCH, Conductor

Book of the Festival

March 25, 27, 29 and 30th, 1912
Carnegie Music Hall





Programme of the Festival

MONDAY EVENING, MARCH 25, 1912

ACADEMIC FESTIVAL OVERTURE.....Orchestra
NENIA.....Chorus and Orchestra
FIRST SYMPHONY.....Orchestra
TRIUMPHAL HYMN.....Chorus, Orchestra and
Hamilton Earle, Baritone

WEDNESDAY AFTERNOON, MARCH 27, 1912

THIRD SYMPHONY.....Orchestra
SONGSMme. Matzenauer
CONCERTO FOR PIANO.....Mr. Wilhelm Bachaus and Orchestra

FRIDAY AFTERNOON, MARCH 29, 1912

SERENADE IN D.....Orchestra
VIOLIN CONCERTO.....Mr. Efrem Zimbalist and Orchestra
FOURTH SYMPHONY.....Orchestra

SATURDAY EVENING, MARCH 30, 1912

SECOND SYMPHONY.....Orchestra
A GERMAN REQUIEM.....Chorus, Orchestra and
Miss Florence Hinkle, Soprano
Mr. Hamilton Earle, Baritone



Johannes Brahms

Born in Hamburg, May 7th, 1833; died in Vienna, April 3rd, 1897

"And he has come, this chosen youth from whose cradle the Graces and Heroes seem to have kept watch. His name is Johannes Brahms; he comes from Hamburg, where he has been working in quiet obscurity, instructed by a kindly and enthusiastic teacher in the most difficult principles of his art, and lately introduced to me by an honored and well-known master. His mere outward appearance assures us that he is one of the elect. Seated at the piano, he disclosed wondrous regions. We were drawn into an enchanted circle. Then came a moment of inspiration, which transformed the piano into an orchestra of wailing and jubilant voices. There were sonatas, or rather veiled symphonies, songs whose poetry revealed itself without the aid of words, while throughout them all ran a vein of deep song melody; several pieces of a half-demoniacal character, but of charming form, then sonatas for piano and violin, string-quartets, and each one of these creations shows then from the last that they appear to flow from so many separate sources. Then, like an impetuous torrent, he seemed to unite these streams into a foaming waterfall; over the tossing waves the rainbow presently stretches its peaceful arch, while on the banks butterflies flit to and fro, and the nightingale warbles her song." (*Robert Schumann, in October, 1853.*)

Brahms illustrates the rule—like Bach, Mozart, Beethoven and Richard Strauss—that great musical genius is an inheritance. He was born to music. His father was a double-bass player, but proficient also on other instruments. He began his musical studies early, the teacher so highly commended being Edward Marxsen, who, as wise as his parents, refused to exploit him as a prodigy. Nevertheless, at the age of fourteen, he gave a concert of pianoforte music, at which he produced a set of variations on a folk song of his own composition. The fact that he began his creative career with such a composition is significant; it allies him with Beethoven, who began his career with variations at ten years of age, and at fifty-three put the capstone on his creations in this form with the famous variations on a waltz theme by Diabelli. Like Beethoven, Brahms asserted his love for the form in all departments to which he contributed, and made it a vehicle for beautiful and soulful poetizing. While on a concert tour with Remenyi, in 1853, he made the acquaintance of Joachim and established a friendship which endured throughout his life. It was Joachim who gave him the letter of introduction to Schumann, and provided the opportunity for the prophetic rhapsody entitled "New Paths," which Schumann wrote for the *Neue*

Zeitschrift für Musik, printed above, and which launched the young composer upon his career.

One might have expected from a young composer, for whom the path to interest, if not popularity, had been made so broad and, as one would think, easy, that he would have kept his publishers busy as soon as his first work had been issued. But this was not the case. Compared with some of the great men among his predecessors, Brahms was not a voluminous composer. I quote from my preface to a collection of his songs published by G. Schirmer: "When Simrock published a thematic catalogue of his compositions, in 1888, the list of numbered works ran up to 101. That figure represented thirty-five years of labor. . . . He was twenty years old when he began to publish. Within the next eight years (surely this period is the heyday of an ambitious artist's life!) he gave the world but fifteen works (counting by *opus* numbers), the majority of them pianoforte solos and songs. The fact is not evidence of indolence, but proof that from the beginning he possessed that power of self-criticism and self-control, as well as that reverential attitude towards his art, which marked his later career. The last ten years of his life added only twenty numbers to his published list." . . . Carelessness was wholly foreign to his nature. From the beginning to the end of his career he exemplified the familiar Horatian maxim, and kept many of his work away from the public, not only nine years, but forever. ("He would take no chances in art.") Since his death, his admirers have had no occasion to grieve over the ill-advised action of his publishers in printing works found in manuscript among his papers; he had taken care that there should not be any.

It would be strange, indeed, if Brahms had never felt the ambition to compose an opera—an ambition which tugged strenuously at the heart-strings of Mendelssohn and caused Beethoven unexampled misery; but he resolutely held the desire in check. Most plainly he doubted his ability as a musical dramatist and steeled himself against temptation in that direction. "If an opera of mine had failed," he once remarked, "I should surely write another. I can't make up my mind to write the first. I feel about opera-writing as I do about matrimony." The time which might have been consumed by operatic experiments, Brahms gave to works in forms which called up no doubts to affright him. His creative career compassed about forty-three years. His Op. 1 appeared in 1853; his Op. 121 in 1896. As a rule, only the works of first magnitude and large importance were permitted to monopolize an *opus* number in his list. Songs, smaller pianoforte pieces and part-songs were generally grouped, sometimes as many as six or a dozen appearing under a single title. He composed over two hundred songs, about fifty pieces of various dimensions for pianoforte solo, twenty-two pieces of chamber music, two serenades, two overtures, four symphonies and one set of variations for orchestra, two pianoforte concertos, one concerto for violin and one for violin and violoncello, seventy-one choral works (big and little—

concerted songs, duets, trios, etc.), forty-seven and two sets of waltzes for pianoforte four hands and vocal quartet. Among his numbered compositions are fourteen German folk songs, four books of Hungarian dances (arrangements), fifty-six studies or exercises for the pianoforte, and a couple of organ pieces.

When Brahms's first symphony, that in C minor, was causing considerable commotion in the musical world, Dr. von Bülow helped on the excitement by dubbing it the "Tenth." The implication seemed to be that, in Dr. von Bülow's eyes, it was the first symphony composed since Beethoven which was entitled to be considered a successor of the immortal nine. The world has not accepted von Bülow's hyperbole with entire seriousness, but it has, nevertheless, learned to appreciate the greatness of Brahms's symphonies, each one of which in its turn was received with a flutter of excited interest. One thing which contributed to this was the circumstance that he was so slow in producing works of this kind after he had won the reputation of being the foremost of Germany's composers in the domain of absolute music. His Op. 1 (the sonata which he played for Schumann) is separated by nearly a quarter of a century from his first symphony; and within that period he had created his finest and most enduring works in the department of chamber music, besides his masterpiece, "A German Requiem." When once he had set out as a symphonist, however, he worked with tremendous energy. Like Beethoven again, he brought the symphonies out in pairs: the first appeared in 1876, the second in 1877, the third in 1884, the fourth in 1886.

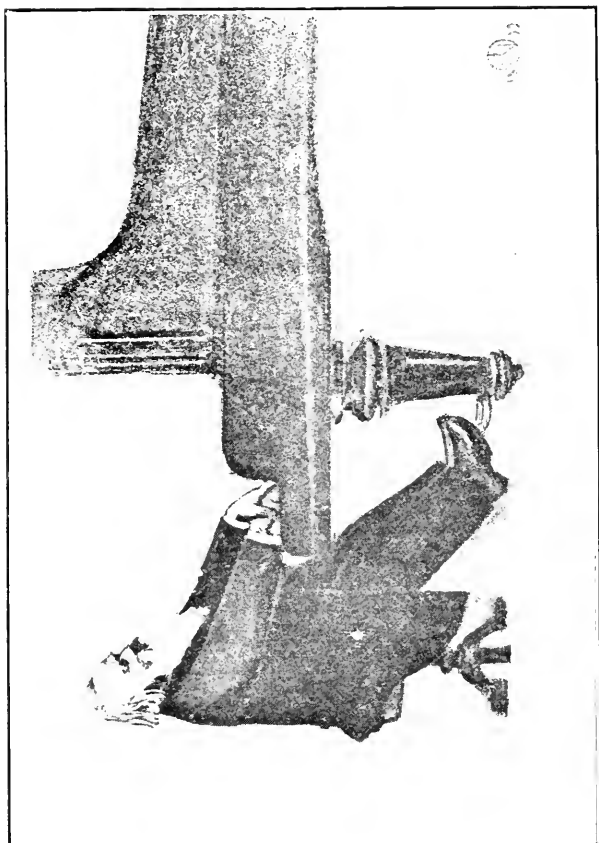
It is not within the province of this introductory paper to discuss the works to be performed at this Brahms Festival in detail; that will be done in part elsewhere in this book. Something ought to be said, however, about Brahms, the man. It was entirely natural that he should have been the subject of violent attacks throughout his life. He was a strong, assertive, self-reliant man, who neither asked consideration for himself, nor felt bound to give it to others. He neither indulged in affectations, nor endured them with patience. There is probably only a mild infusion of exaggeration in the story, that once when leaving a drawing-room in Vienna, he turned at the doorway to beg the pardon of any one whom he had unintentionally neglected to offend. He was intolerant of pretence, and in everything the opposite of a snob. A well-known composer once read at the pianoforte with him a work that has since received wide acceptance. Brahms's criticism was: "What beautiful music-paper you use; pray, where do you get it?" Another composer wrote a setting of Schiller's, "Lay of the Bell," and asked Brahms for his opinion of it. He received it in these words: "I have always thought that Schiller's 'Glocke' was one of the greatest poems ever written, and I shall continue to hold that opinion." To a violoncellist, who had asked him to play an accompaniment and complained that the pianoforte was so loud he could not hear his own instrument,

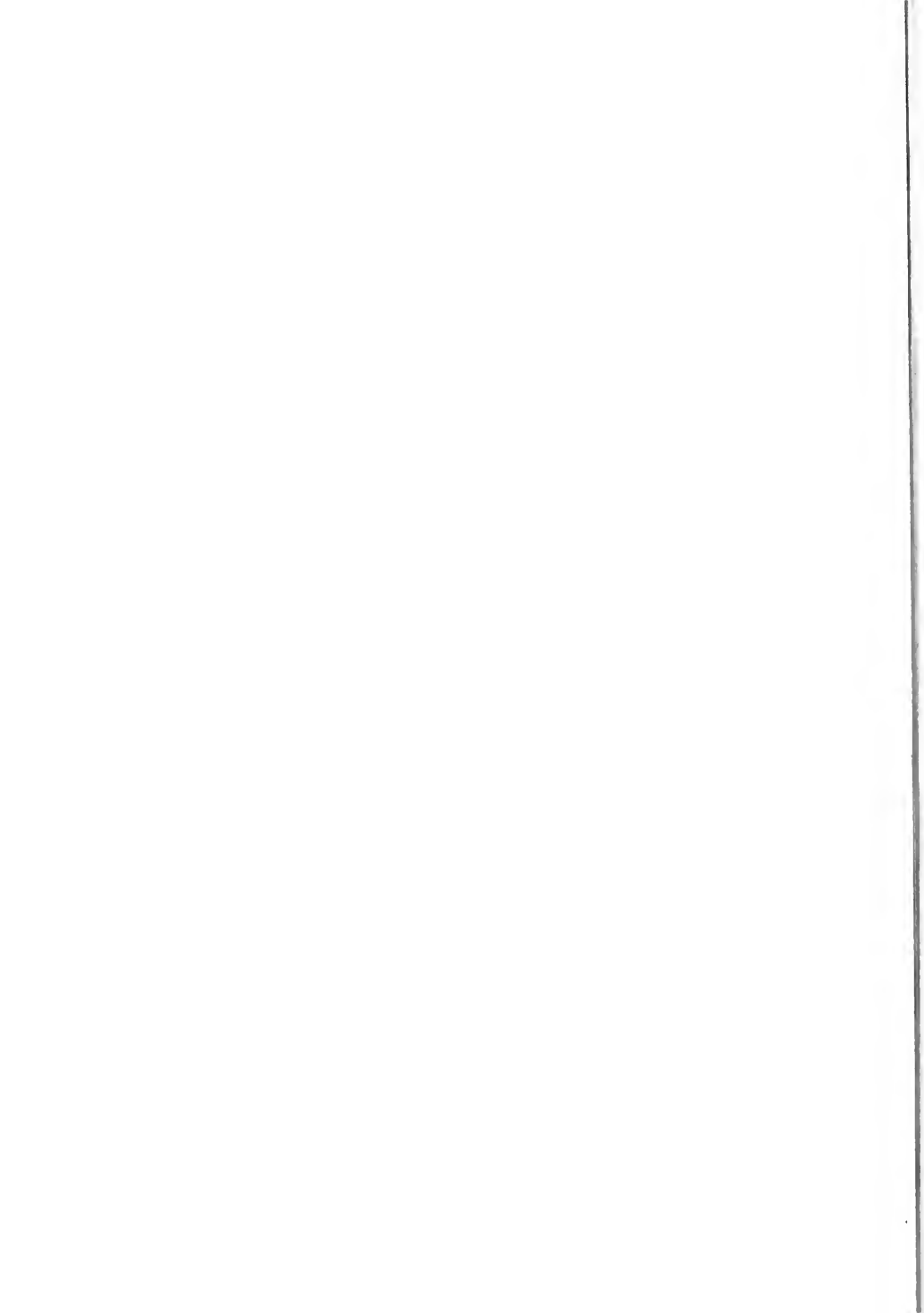
Brahms replied: "Lucky man!" But if he would not flatter, neither would he listen to flattery. On an occasion a host produced a bottle of wine, which, he said, he called "Brahms wine," because it surpassed all other wines, as Brahms's music surpassed that of all other composers. "Take it away," cried Brahms, "and bring us a bottle of Bach!"

The grave of Brahms is beside that of Beethoven and near that of Schubert. His funeral was one of the most imposing functions of its kind that Vienna ever saw; yet all the arrangements were of the simple kind, which he would have desired had he been consulted. The floral gifts from municipalities, institutions and personal friends filled six wagons. Among the men eminent in music who, as personal friends, escorted the body through the cemetery to the grave, carrying torches, were Antonin Dvorak, Ignaz Brüll, Robert Fuchs, Max Kalbeck, Richard Heuberger, Dr. Mandyczewsky and George Henschel.

The fame of Brahms is safe in the hands of posterity. He was never so well understood, so much admired before his death as he is now. In his case, there will be no need of a distinctive cult and propagandism through the agency of societies. There would never have been talk of such a thing had there not been a Wagner cult, whose short-sighted devotees thought that there was but one God in music, and that they were his prophets.

H. E. KREHBIEL.





First Concert

MONDAY EVENING, March 25, 1912

Part II

- (1) Academic Festival Overture. Opus 80 (Composed 1881)

Orchestra of the Symphony Society of New York

WALTER DAMROSCH, CONDUCTOR

- (2) Nenia. (Friedrich Schiller). Opus 82 (Composed 1881)

For chorus of Mixed Voices with Orchestra (and Harp
ad libitum)

Oratorio Society of New York

and

Orchestra of the Symphony Society of New York

FRANK DAMROSCH, CONDUCTOR

Nenia

Nenia, i.e., a lament, is the title of Schiller's poem, which may be imagined as sung by Roman maidens and youths at the funeral pyre of a young hero. It is written in hexameters. Its broad, majestic meter, its noble sentiment and the contrasts of poetic ideas which it contains appealed strongly to Brahms's nature and inspired him to compose one of his most beautiful choral works.

The composition opens with a short orchestral prelude in tender melodic phrases. Then enters the Soprano with the first theme expressive of the wailing cadences of grief which are taken up by Alto, Tenor and Bass in turn till all unite in impassioned exclamation on the inevitableness of death. This first distich is answered by a second treated in similar form, the Basses enunciating the first theme in somewhat varied form while the other voices enter in turn and again work up to a strong rhythmic cadence.

The following two groups of distichons bring a new theme to the words "No balm Aphrodite could bring" contrasted by the same musical thought with stronger dynamic emphasis on "Nor the mother immortal."

With the end of this group has been reached the height of the declamatory preface to the lyric climax, which is intoned on the words "But she doth rise from the sea." This bursts on the ear in a new meter (4/4) and a new key (F sharp major) majestic in its sweep from the depths of the low C sharp to the high F sharp, and suggestive of Thetis, the goddess, appearing on the waves of the sea to mourn Achilles, her son. And the goddesses, the daughter of Nereus, all weep with her, and the way in which Brahms has depicted this scene in three measures in which he has concentrated the utmost poignancy of grief while maintaining the greatest beauty and sincerity of expression, seeks its equal in all the range of choral music.

The closing distich returns to the theme of the first in the original D major and 6/4 measure.

A curious feature of this work is the impression it leaves on the hearer. Far from being the mournful, depressing dirge which the name would suggest, it enraptures the ear by the beauty of its melodic and harmonic structure, interests the mind by its strong rhythmic declamation, and uplifts the spirit by its nobility of thought and utterance. The major key predominates throughout the work and there is never any mawkish sentimentality, but on the contrary, a rugged sincerity of expression.

It is as though the song were not so much a lament that "Beauty must fade, that the Perfect must die," but rather a pæan of praise in recognition of the fact that they had lived. "To be even a Song of lament on the lips of the loved one is glory." (F. D.)

Menia

Even Beauty must perish: though mortals and gods it have vanquished,
Not the fast-steelèd heart it moves of the Stygian Zeus.

Only once, at the pleading of Eros, the Ruler of Hades relented;
Ruthless, e'en then, he recalled from the threshold of freedom his boon.

No balm Aphrodite could bring to the fair boy, sore wounded,
There where his tender flesh, fierce and cruel, the wild boar had torn;
Nor the mother immortal give life to her god-like hero
When at the gates of Troy falling, his fate he fulfilled.

But she doth rise from the sea, with all the daughters of Nereus,
And lifting her voice in lament, mourns for her glorified son.

See how they weep, the Immortals, see the goddesses all, they are
weeping

For that Beauty must fade, that the Perfect must die!

To be even a song of lament on the lips of the loved one, is glory;

For know, 'tis the common lot to go down to Orkus unsung!

*English version by Alma Strettell, here published with consent of
G. Schirmer (copyright, 1911).*

Part III

(3) Symphony No. 1 (C minor). Opus 68 (Composed 1877)

1. *Un poco sostenuto-allegro*
2. *Andante sostenuto*
3. *Un poco Allegretto e grazioso*
4. *Adagio, Più Andante-Allegro non troppo ma con brio-Allegro*

Orchestra of the Symphony Society of New York

WALTER DAMROSCH, CONDUCTOR

SYMPHONY, No. 1, in C minor, Op. 68.

I, *Un poco sostenuto—Allegro*; C minor, 6-8 time; II, *Andante sostenuto*, E major, 3-4; III, *Un poco Allegretto e grazioso*, A-flat major, 2-4; *L'istesso tempo*, B major, 6-8; IV, *Adagio*, C minor, 4-4; *Allegro non troppo, ma con brio*, C major, 4-4.

Composed, or at least finished, no doubt, in 1876, this symphony was published in 1877. Allusion to the sensation which it created and its reception has been made in the prefatory remarks. It had its first performance from manuscript in Carlsruhe on November 4, 1876, the composer conducting. Its first American performance by the Symphony Society took place under somewhat amusing circumstances, as appears from a note which appeared in the New York "Tribune" newspaper, some seven years ago: "When word first reached America, in 1877, that Brahms had published his first symphony, the musical world here awaited its first production with keenest interest. Both Theodore Thomas and Dr. Leopold Damrosch were anxious to be the first to produce the monumental work, but Dr. Damrosch found, to his dismay, that Thomas had induced the local music dealer to promise the orchestral parts to him exclusively. Dr. Damrosch found he could obtain neither score nor parts, when a very musical lady, a pupil of Dr. Damrosch, hearing of his predicament, surprised him with a full copy of the orchestral score. She had calmly gone to the music dealer, without mentioning her purpose, and bought a copy in the usual way. The score was immediately torn into four parts and divided among as many copyists, who, working night and day on the orchestra parts, enabled Dr. Damrosch to perform the symphony a week ahead of his rival."

In further explanation of Dr. von Bülow's designation of the symphony as the "Tenth," his own words ought to be quoted: "I call Brahms's first symphony the Tenth," he wrote, "not as though it should be put after the Ninth; I should put it between the Second and the 'Eroica,' just as I think that by the First symphony should be understood, not the first of Beethoven, but the one composed by Mozart, which is known as the 'Jupiter.'"

Reference was also made in the preface, to the fact that, like Beethoven, Brahms brought forth his symphonies in pairs. It may be added that in one case the men worked on the same line of contrast. Brahms's symphony in C minor is severe, forceful, deeply tinged with melancholy, indeed, almost sombre in spirit; the D major (No. 2), gracious, fascinating, idyllic, merry, with scarcely a trace of melancholy. The same contrast may be found in the C minor and "Pastoral" symphonies of Beethoven, and the parallel is heightened by the circumstance that the emotional or poetic contents of the two works in C minor are much the same, though we are compelled to recognize the sturdier, more militant, less contemplative mood in the elder of the brothers whose names begin with B. However, no harm will be done if this be accepted as the programme of both works: a fierce struggle and a glorious victory. Not a struggle in which the enemy is mortal, but one in which human nature grapples with overshadowing fate, and, after a fierce struggle, rises victorious over the inimical powers and ascends from darkness to light. This was Beethoven's view of life, the fundamental tragic idea of many of his compositions and most grandly published in his third, fifth and ninth symphonies. Like Beethoven in these works, Brahms celebrates the triumph in which his symphony ends by a melody of Beethovenian simplicity, one that is not at all like the joy melody of the Ninth, yet has never failed to suggest it.

(H. E. K.)

(4) **Triumphal Hymn.** Opus 55 (Composed 1872)

For Eight-Part Chorus of Mixed Voices, Baritone Solo and
Orchestra (*Organ ad libitum*)

New—First time in New York

Oratorio Society of New York

Orchestra of the Symphony Society of New York

AND

MR. HAMILTON EARLE, BARITONE

FRANK DAMROSCH, CONDUCTOR

(MR. FRANK L. SEALY at the Organ)

Triumphal Hymn

Brahms was inspired to write the Triumphal Hymn (Triumphlied) by the victory of the German arms in 1871. Although he lived in Vienna during the greater part of his life, he remained a German in thought and feeling and his enthusiasm over the outcome of the war and the unification of the German states into a mighty empire sought and found expression in this outburst of jubilant song. He chose for his text portions of the nineteenth chapter of Revelations:

"And after these things I heard a great voice of much people in heaven, saying, Alleluia, Salvation, and glory and honour, and power, unto the Lord our God.

"For true and righteous are His judgments.

"Praise our God, all ye His servants, and ye that fear Him, both small and great.

"Let us be glad and rejoice, and give honour to Him.

"And I saw the heaven opened, and behold a white horse; and he that sat upon him was called Faithful and True, and in righteousness he doth judge and make war. And he treadeth the winepress of the fierceness and the wrath of Almighty God.

"And he hath on his vesture and on his thigh a name written, King of Kings, and Lord of Lords."

Mighty words, these, and well calculated to inspire a mighty genius.

The work is divided into three parts. The first opens with a short orchestral prelude in which the theme later intoned by the chorus on the words: "Praise the Lord, etc.," is utilized, interrupted by fanfares of trumpets. This theme suggests the hymn, which, originally composed for England as "God Save the King," by Dr. John Bull, has been adopted both by Germany and the United States. In Germany it is sung to the words "Heil dir im Siegerkranz" (Hail to thee, crowned as victor) and thus must have suggested itself to the composer as a peculiarly apt opening to a work dedicated to the victorious German Emperor.

As the accompanying illustration shows, the theme is not a quotation but a suggestion, as the rhythm is changed and the melody somewhat altered.



The chorus—a double choir of four voice-parts in each—then bursts into the first Hallelujah! While there may appear to be some resemblance to the Handelian style in this first number, there is no imitation, but a truly individual treatment of the antiphonal choral passages. The counterpoint is often intricate but never cloudy, and the climaxes are strong and stirring.

The second number contains several points of special interest. The opening movement in $\frac{3}{4}$ time on the words "Glory be to God, etc.," is interrupted by fanfares of trumpets in common time introducing renewed Hallelujahs, and these lead into a marchlike fugato on the words "For the omnipotent God hath exalted His Kingdom." It is as though one heard the tramp of mighty armies marching onward and upward to the Kingdom established by God. In this instance it suggests the marching of the German nation toward the goal of the new German empire, which

has just been consummated by the grace of God, and it is followed by a song of rejoicing and gratitude. "O be joyful, let all be glad. To Him alone give honour." While the voices sing this, the orchestra intones that old German Chorale "Nun danket alle Gott" (Now thank ye all our God), the hymn which is sung in Germany on all occasions of Thanksgiving.

The third number is perhaps the most varied and interesting of the three in spite of the fact that the preceding contained so much strength, vivacity and exaltation, that a further climax seems scarcely possible.

It opens with a Solo Baritone declamation describing the vision of the snow white horse, the words repeated by the chorus, first in awe-stricken whisper which gradually swells to the exultant proclamation: "called steadfast and faithful." This is followed by an impressive fugato "And he treads the winepress of wrath," and then the solo voice introduces the final movement beginning with the words: "A King of Kings and Lord of Lords." In this the chorus fairly riots in contrapuntal passages. Hallelujahs are tossed from chorus to chorus, exultant shouts resound above the tumult of voices and instruments and finally culminate in a glorious Amen.

The Triumphal Hymn will be performed for the first time in New York in this Festival.

(F. D.)

Triumphal Hymn

No. I.—CHORUS.

Hallelujah! Praise the Lord, honour and power and glory to God. For in righteousness and truth the Lord giveth judgment. Oh praise ye the Lord, oh praise God our Lord.

Hallelujah!

No. II.—CHORUS.

Glory be to God our Lord: praise the Lord, all ye His servants, praise and glorify our God, and ye that fear Him, all, both humble and mighty, glorify the Lord.

Hallelujah!

For the omnipotent God hath exalted His Kingdom. Oh be joyful, let all be glad: to Him alone give honour.

No. III.—BARITONE SOLO WITH CHORUS.

And I saw how the heavens were opened wide, and yonder a snow-white horse, upon it sat One, called steadfast and faithful, who warreth, and judgeth all with righteousness. And he treads the winepress of wrath of the Lord God Almighty. And lo, a great Name hath he written upon his vesture, and upon his girdle, called: A King of Kings and Lord of Lords. Yea, a Lord great above all Lords; He shall reign forever, a King of Kings. Hallelujah! Amen. His Kingdom shall endure for evermore; the Lord is God. Hallelujah! Amen.

Second Concert

WEDNESDAY AFTERNOON, March 27, 1912

Part II

(I) Symphony No. 3 (F major). Opus 90 (Composed 1884)

1. *Allegro con brio*
2. *Andante*
3. *Poco Allegretto*
4. *Allegro*

Orchestra of Symphony Society of New York

WALTER DAMROSCH, CONDUCTOR

SYMPHONY, No. 3, F major, Op. 90.

I, *Allegro con brio*, F major, 6-4 time; II, *Andante*, C major, 4-4; III, *Poco Allegretto*, C minor, 3-8; IV, *Allegro*, F minor, 2-2.

This symphony had its first performance in Vienna, under the direction of Hans Richter, on December 2, 1883, and was published a few months later. New York heard it first at one of Mr. Van der Stucken's Novelty Concerts, on October 26, 1884. Its two *Allegro* movements made a deep impression at the time by their exalted and heroic spirit. The marvelous energy of the principal subject of the first movement, and the originality of the constructive device underlying it, mark it as one of the most characteristic symphonic pieces since Schubert. In the tones F, A-flat and F, which form the upper voice of the three chords that usher in the principal subject, there lies a sort of motto which, now in the bass, and anon in one of the middle voices, appears throughout the movement as a counter-theme. This motto is in the minor mode, while the principal theme which it accompanies, is in the major. The result is an effect of conflict, concerning which Mr. Apthorp says, with ingenious speculation: "It seems to me that it can only be explained on the supposition of some underlying dramatic principle in the movement, such as the bringing together of two opposing forces — Light and Darkness, Good and Evil, or perhaps only Major and Minor — for on purely

musical grounds the thing has little sense or meaning. The first theme starts in passionately and joyously in the exuberance of musical life; the counter-theme comes in darkly and forbiddingly, like *Iago's*

. . . O, you are well tun'd now!

But I'll set down the pegs that make this music,

As honest as I am,

the idea being still further carried out by the second phrase of the theme, suddenly shifting to the chord of D-flat major, where the A-flat of the counter-theme is quite at home." Another singular feature of the movement is a phrase introducing the second subject, which sounds like a faint echo of the call of the sirens in Wagner's "Tannhäuser": "Naht euch dem Strande!" The second movement is idyllic and pastoral in character, and with the third movement (a kind of intermezzo in place of the conventional Scherzo) suggests the simile used by Liszt in describing the *Allegretto* of Beethoven's pianoforte sonata in C-sharp minor: a flower between two abysses.

(H. E. K.)

Part II

(2) Songs

MME. MATZENAUER

(a) *Sapphic Ode*

(b) *Immer leiser wird mein Schlummer*

(c) *Cradle Song of the Virgin*

With Viola obligato, based on the mediæval air, "Joseph lieber, Joseph mein" (new; first time in New York).

(d) *Von ewiger Liebe*

English Words of Songs

(a) *Sapphic Ode*

Roses pulled by night from the dark'ning hedge rows
Breath'd upon me sweeter than e'er by daytime;
Though the show'ring dew, from the branches shaken,
Rain'd on my forehead.

Kisses softly culled from thy lips' red garland
Breath'd a deeper spell through the night's enchantment;
Though thine eyes, o'erwhelmed by the rising passion,
Wept like the roses.

(P. E.)

(b) *Immer leiser wird mein Schlummer*
(*Slumber lightly now is hieing*)

Slumber lightly now is hieing;
Like a veil my woes are lying,
Quiv'ring over me, over me;
Oft, while dreaming, thee I hear,
Calling you without my door;
None is there to ope for thee,
I awake, and weep, ah! bitterly, weep,
Ah! bitterly.

Ah, I feel that I must perish,
Then another heart thou'lt cherish,
When I'm cold and wan, cold and wan.

Ere the Maytime winds rejoice,
Ere the thrush shall raise her voice,
Wilt thou grant mine eyes a boon,
Come, O come full soon,
Come, O come full soon.

(H. L.)

(c) *Cradle Song of the Virgin*

Joseph dearest, Joseph mine, help me rock him, baby mine,
God's reward will too be thine, In Heav'n above, the Virgin's son,
Maria, Maria.

Ye who o'er these palms are hov'r'ing,

In night wind wild,

Ye holy angels, still their rocking.

He sleeps, he sleeps my child,

He sleeps my child.

Ye high palms of Bethlehem in wild winds dashing,

Why are ye, tell me, so rudely clashing!

O rock thee quiet, Silent, bending thee light and mild,

Still, still your rocking, still, still your rocking!

He sleeps, He sleeps my child, He sleeps my child.

This heav'nly boy hath borne pain and anguish;

Ah so weary in earth's toil to languish,

Ah, so weary, weary in earth's toil,

Earth's toil to languish.

O give him sleep all gentle and soothing

His grief is run.

Still, still their rocking, still their rocking

He sleeps, He sleeps, my son ;
He sleeps my son.

Bitterest winds here, Round us are hovr'ing,
With much I deck him, His only covr'ing!
O all, ye angels, all ye abroad in night wind so wild.
Still, still their rocking, still, still their rocking,
He sleeps, He sleeps my child,
He sleeps my child.

(MRS. J. P. M.)

(d) *Von ewiger Liebe.*

(*Love Eternal*)

Darkness is falling on woodland and hill,
Night comes, and silence, all nature is still.
Not e'en a light nor hearth fire aglow,
Hush'd is the lark in his nest down below.

Forth from the village come lover and lass,
Side by side homeward together they pass,
On thro' the meadow where willow trees grow,
While bitter words from his heart o'erflow ;

"Bearest thou shame, falleth sorrow on thee,
Bearest thou shame and the world's scorn for me?
Quick let the bond of our love be undone,
Quick as our plighted troth joined us in one.

Part now the tempest and rain have begun,
Quick as our plighted troth joined us in one."

Then the maiden speaks, then says the maid ;
"Vows we have spoken can ne'er be unsaid !
Trusty is steel and iron stands fast ;
Love such as ours is their strength will outlast.

Iron and steel may be fashioned anew,
Love such as ours is more constant and true,
Iron and steel may rust and decay,
Our love once plighted, our love once plighted
lasts ever, ever and aye."

(E. M. L.)

(3) Concerto in B flat Major (No. 2). For Pianoforte and Orchestra. Opus 83 (Composed 1882)

1. *Allegro non troppo*
2. *Allegro appassionata*
3. *Andante*
4. *Allegretto grazioso*

MR. WILHELM BACHAUS

And the Orchestra of the Symphony Society of New York

WALTER DAMROSCH, CONDUCTOR

CONCERTO for Pianoforte and Orchestra in B-flat, No. 2, opus 83, *Allegro non troppo* — *Allegro appassionata* — *Andante* — *Allegretto grazioso*.

Following the "Academic" and the "Tragic" overtures, this second concerto for pianoforte and orchestra was written by Brahms at the time he was most closely in touch with the court of Saxe-Meiningen, and with the celebrated orchestra maintained by the Duke, of which Hans von Bülow was conductor. It was in 1882 that Brahms brought out this concerto, with the Meiningen orchestra, playing the solo part himself, and not long afterward, when the Duke sent the orchestra to Leipsic, to show how the music of Brahms should be played, the concerto was on the program, von Bülow being at the pianoforte and the orchestra accompanying without a conductor. The enthusiasm of von Bülow for the concerto was contagious, and it speedily gained a series of hearings in Germany and England. In America, it has figured less often than might have been expected, on public programmes, partly, perhaps, because of its combination of large technical demands and a certain inaccessibility of spirit, except to those pianists who can also think and feel. To such, its interpretation has ever been a labor of love, and when thus performed, this work becomes profoundly eloquent.

Brahms is said to have designed the concerto at first in three movements, and to have added afterward the *Allegro appassionata*, which now constitutes the second division. The most striking melodic idea of the first movement is proclaimed by a horn, and answered by a brilliant passage on the pianoforte. The succeeding themes are developed in the usual way, but this phrase remains the dominating one. In the second movement, in D minor, there has been found by some com-

mentators a suggestion of a similarity of contour between its principal theme and one of those in the early "Serenade," also set for performance at this Festival. The hearer will also note a passage of octaves in both hands, for the solo instrument, and a martial measure that sweeps all before it. A single violoncello sounds the melodic idea governing the *Andante* in B-flat. The last movement is rich in its suggestion of the dance rhythms that always appealed so deeply to Brahms.

(SAMUEL SWIFT.)

Third Concert

FRIDAY AFTERNOON, March 29, 1912

Part II

(1) Serenade (D major). Opus 11 (Composed 1860)

- (a) *Allegro Molto*
- (b) *Menuetto I and II*
- (c) *Scherzo*
- (d) *Rondo*

Orchestra of the Symphony Society of New York

WALTER DAMROSCH, CONDUCTOR

(2) Concerto for Violin and Orchestra in D major. Opus 77,
(Composed 1879)

- 1. *Allegro ma non troppo*
- 2. *Adagio*
- 3. *Allegro giocoso, ma non troppo vivace*

MR. EFREM ZIMBALIST

And the Orchestra of the Symphony Society of New York

WALTER DAMROSCH, CONDUCTOR

CONCERTO FOR VIOLIN AND ORCHESTRA

D major, op. 77.

I, *Allegro ma non troppo*, D major, 3-4 time; II, *Adagio*, F major, 2-4; III, *Allegro giocoso, ma non troppo vivace*, D major, 2-4.

The orchestral introduction to the first movement is long and important, in that it introduces all the essential thoughts, which are developed in the course of the movement. Bassoons, violas and violoncello—all instruments of sombre tone-color—intone the principal subject at the outset, without a note of exordium. It has a heroic and puissant cast, somewhat like that of the same composer's third symphony, but is not proclaimed with such brilliancy and self-assertion. That spirit does not enter until after a gentle continuation of the subject by the strings and oboes, the strings and wood wind instruments introduce an aspiring passage with octavo leaps downwards which is also destined for a

significant rôle in the development of the movement. In this and the third theme, a phrase of march character in A minor, the germ for all that is proud and militant in the movement is found. The solo instrument takes up its share in the work with a dash in the style of bravura improvisation which ends in a transfigured proclamation of the principal subject in the highest regions of tone. The serenity thus brought into the music is continued in the song of the orchestra embellished by the solo voice. The minor theme is given out sharply by the solo violin. In the working out of the material, both in solo and orchestra, there is learned and ingenious play with motive drawn from all the themes. The serene canticle of the slow movement is first sung by the oboe with supporting harmonies from the wind choir, and then embellished by the solo violin. The third movement is a bright and joyous rondo which has a scintillant explosion in the Coda (*Poco piu presto*), in which the 2-4 of the principal subject is changed in effect into a 6-8 rhythm.

(H. E. K.)

Part II

(3) Symphony No. 4 (E minor). (Opus 98, Composed 1886)

1. *Allegro non troppo*
2. *Andante moderato*
3. *Allegro giocoso*
4. *Allegro energico e passionato*

Orchestra of the Symphony Society of New York

WALTER DAMROSCH, CONDUCTOR

SYMPHONY, No. 4, E minor, Op. 98.

I, *Allegro non troppo*, E minor, 2-2 time; II, *Andante moderato*, E major, 6-8; III, *Allegro giocoso*, C major, 2-4; IV, *Allegro energico e passionato*, E minor, 3-4.

According to a record in Dr. Hanslick's "Aus dem Tagebuch eines Musikers," this symphony had its first performance at Meiningen on October 25, 1885. Its first production at Vienna was January 17, 1886, when the work was still in manuscript. Simrock brought out the score and parts, and on December 11, 1886, it was played by the Symphony Society of New York, under the direction of Mr. Walter Damrosch. New symphonies by Bruckner and Tschaiikowsky having been undertaken by the Philharmonic Society, it could not find a place in the lists of its concerts until January 15, 1887—just a year after the production in Vienna. An original feature of the work is the use of the passacaglia form for the finale. The movement is a series of variations on a theme which in itself is little else than the ascending scale of E minor.

(H. E. K.)

Fourth Concert

SATURDAY EVENING, March 30, 1912

Part II

(I) Symphony No. 2 (D major). Opus 73 (Composed 1878)

1. *Allegro ma non troppo*
2. *Adagio ma non troppo*
3. *Allegretto grazioso—quasi andantino*
4. *Allegro con spirito*

Orchestra of the Symphony Society of New York

WALTER DAMROSCH, CONDUCTOR

SYMPHONY, No. 2, D major, Op. 73.

I, *Allegro non troppo*, D major, 3-4 time; II, *Adagio non troppo*, B major, 4-4; III, *Allegretto grazioso, quasi Andantino*, G major, 3-4; Finale: *Allegro con spirito*, D major, 2-2.

The first movement of the symphony in D has a pastoral tinge, which is due partly to the character of the principal melody, partly to the manner in which that melody is harmonized. The horn and wood-wind instruments first announce this theme, the horn giving the first phrase over a pedal-point on A, the dominant of the key, the wood-winds the second phrase over a pedal-point on D, the tonic. The second subject is related to the first in feeling, and has a Mendelssohnian suavity. The subsidiary material in the movement is peculiarly rich, interesting and varied. The second movement is marked by profound thoughtfulness in idea as well as expression. This is impressed upon the listener at the outset by the principal melody, sung at first by the violoncellos, but relief comes a little later from the fanciful second theme, which will easily be recognized by its minor mood and its persistent syncopations. The third movement is the most unqualifiedly pleasing of the four parts of the symphony, and had to be repeated when it was first performed by the Philharmonic Society of Vienna. It has an extremely graceful and

ingratiating theme, which, in simple harmony, is sung by the wood-winds over a *pizzicato* accompaniment from the strings. Its second theme is a *Presto*, which is merely the first theme in a new rhythmical dress, the triple time having been changed to double, the *Allegretto grazioso* to *Presto*. Later there is still another rhythmical variation of the theme, in which the three-quarter notes become three-eighths. The last movement begins most effectively with the melody *unisono* and *pianissimo*, and is a rondo, with four themes, in one of which there is a strong admixture of the Magyar spirit.

(H. E. K.)

Part III

(2) A German Requiem. (Opus 45, Composed 1867-1868)

The Words selected from the Holy Scriptures
For Soprano and Baritone Soli, Chorus and Orchestra

MISS FLORENCE HINKLE, SOPRANO

MR. HAMILTON EARLE, BARITONE

Oratorio Society of New York

and the

Orchestra of the Symphony Society of New York

FRANK DAMROSCH, CONDUCTOR

Brahms's "German Requiem."

New York has not done its duty by this composition, which must be placed beside Schumann's setting of the third part of Goethe's "Faust" as the finest choral composition since Mendelssohn's oratorios at least. True the Metropolis has heard more performances of it than any other city in the United States, and than any in Germany, except the great musical centres. The first American performance was given by the Oratorio Society, under the direction of Dr. Leopold Damrosch, as long ago as March 15, 1877. This was ten years after the first three movements had received their first performance in Vienna and nine years after the first complete performance (barring the soprano solo and chorus composed later) in Bremen. This does not look flattering to New York, but it must be remembered that choral culture had been in rather a parlous state for some time before the advent of Dr. Damrosch and the Oratorio Society. It speaks well for the new spirit that came in with the new society that it was both brave and strong enough to

take up the difficult work already in its fourth season. The first New York performance was in English. Subsequently the German Liederkranz performed it in German. Mr. Theodore Thomas then produced the work in English with the New York Chorus Society in February, 1884, and the Oratorio Society repeated it under Mr. Walter Damrosch on November 28, 1891, and again under Mr. Frank Damrosch on December 1, 1904. This does not look like a very bad record, inasmuch as when I undertook the task in 1900 I could not count up more than four performances in Hamburg, the birthplace of the composer.

The first three numbers of the work were composed in 1867, and brought out by Director Herbeck on December 1st of that year. The score was still in manuscript at the time. Three more numbers were added in the next spring, and on Good Friday, 1868, the work (which does not seem to have been considered complete, inasmuch as Mme. Joachim interpolated "I know that my Redeemer liveth," from Händel's "Messiah") was performed with unusual musical pomp and circumstance in the principal church, formerly the Roman Catholic Cathedral, and still called the *Dom*, at Bremen. In the audience, which numbered 2,000 persons, were representative musicians from nearly all the countries of Europe, and the work aroused stupendous enthusiasm.

"A German Requiem" has nothing of the liturgical character about it suggested by its title. It has no relation whatever with the Mass for the Dead. If it must be associated with any other work in music it might be with the "Ode of Mourning," which Bach composed for the memorial celebration for the wife of Friederich August, Elector of Saxony and King of Poland, and the anthem which Händel wrote on the death of Queen Caroline. "A German Requiem" is an epical oratorio, which was composed as a tribute to the memory of a mother whom he loved devotedly, and who had died two years before. If one desires to have a beautiful testimony to the spirit in which it was to Brahms, a personal function, he need only listen to the words and music of the fifth number with its reference to a mother's comforting influence and the peace and joy which come with death. Brahms was a sturdy Protestant and could not go to the Roman ritual either for the words or the moods of his memorial service. There is a burden of sorrow resting upon the music which does not find relief in the dramatic picturesqueness with which the Mass for the Dead has been filled since the modern spirit, and which has again fallen under the condemnation of the head of the Roman church. In its place, however, there is something better. Comfort, resignation, hope, come like a benediction with each promise of a surcease of sorrow, and when the climax is reached in the closing proclamation, the voice of the truly great master is "as the voice of a great multitude, and as the voice of many waters, and as the voice of many thunderings; saying: Alleluia! for the Lord God Omnipotent reigneth!"

H. E. KREHBIEL.

Text of Requiem

Adapted from the German by E. M. Traquair. Revised by R. H. Benson.*

No. 1.—CHORUS.

Blessed are they that mourn, for they shall have comfort.

They that sow in tears shall reap in joy.

Who goeth forth and weepeth and beareth precious seed, shall doubtless return with rejoicing and bring his sheaves with him.

No. 2.—CHORUS.

Behold all flesh is as the grass and all the goodliness of man is as the flower of grass,

For lo, the grass with'reth and the flower thereof decayeth.

Now therefore be patient, O my brethren, unto the coming of Christ,

See how the husbandman waiteth for the precious fruit of the earth and hath long patience till he receiveth the early rain and the latter rain.

So be ye patient.

Behold all flesh is as the grass and all the goodliness of man is as the flower of grass.

For lo, the grass with'reth and the flower thereof decayeth.

Albeit the Lord's word endureth for evermore.

The redeemed of the Lord shall return again, and come rejoicing unto Zion;—Gladness, joy everlasting upon their heads shall be; Joy and gladness these shall be their portion, and tears and sighing shall flee from them; Joy everlasting upon their heads shall be.

No. 3.—BARITONE AND CHORUS.

Lord, make me to know the measure of my days on earth, to consider my frailty, that I must perish.

Surely all my days here are as an handbreadth to Thee, and my life time is as naught to Thee—

Verily mankind walketh in a vain show and his best state is vanity.

He passeth away like a shadow, he is disquieted in vain, he heapeth up riches and cannot tell who shall gather them.

Now, Lord, O what do I wait for? My hope is in Thee,

But the righteous souls are in the hands of God, nor pain nor grief shall nigh them come.

No. 4.—CHORUS.

How lovely is Thy dwelling place, O Lord of Hosts!

For my soul it longeth, yea fainteth for the courts of the Lord; my Soul and body crieth out, yea for the living God.

O blest are they that dwell within Thy house, they praise Thy name evermore.

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No. 5.—SOPRANO AND CHORUS.

SOPRANO.

Ye now are sorrowful, howbeit ye shall again behold me, and your hearts shall be joyful and your joy no man taketh from you.

CHORUS.

Yea, I will comfort you, as one whom his own mother comforteth.

SOPRANO.

Look upon me, ye know that for a little time labour and sorrow were mine, but at the last I have found comfort.

CHORUS.

Yea, I will comfort you.

No. 6.—BARITONE AND CHORUS.

CHORUS.

Here on earth have we no continuing place, howbeit we seek one to come:

BARITONE.

Lo, I unfold unto you a mystery.

BARITONE AND CHORUS.

We shall not all sleep when he cometh, but we shall all be changed; in a moment, in the twinkling of an eye at the sound of the trumpet.

CHORUS.

For the trumpet shall sound and the dead shall be raised incorruptible and all we shall be changed.

BARITONE.

Then what of old was written, the same shall be brought to pass.

CHORUS.

For death shall be swallowed in victory.

Grave, where is thy triumph! Death, O where is thy sting!

Worthy art Thou to be praised, Lord of honour and might, for Thou has earth and heaven created; and for Thy good pleasure all things have their being and were created.

No. 7.—CHORUS.

Blessed are the dead which die in the Lord, from henceforth, Saith the Spirit, that they rest from their labours and that their works follow after them.

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Miss A. Lathers, 1890

Miss H. Gerken, 1892
Mr. D. A. Slattery, Jr., 1892
Mr. W. M. Morgan, 1896

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